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MISCELLANEOUS NOTES.

CHAUCER, *Knight's Tale* 810-811.

This couplet runs (cf. 1668-9):

Yet somtyme it shal fallen on a day
That falleth not eft withinne a thousand yere.

On this Skeat's note is: 'From the Teseide, v. 77. Compare the medieval proverb:—"Hoc facit una dies quod totus denegat annus." Quoted in Die älteste deutsche Litteratur; by Paul Piper (1884); p. 283.'

The lines in the *Teseide* are:

Ma come noi veggiam venire in ora
Cosa che in mill'anni non avviene.

Froissart puts a similar expression into the mouth of John of Gaunt (A. D. 1386). It forms the conclusion of a little story (*Œuvres*, ed. Ker-vyn de Lettenhove, 11. 344): "'Messire Thomas," dist le duc, "soiés une autre fois plus advisé, car ce advient en une heure ou en ung jour, qui point n'advient en cent."'

That the expression was proverbial, at least in the Elizabethan period, is indicated by its occurrence, in a somewhat modified form, in Henry Porter's *Two Angry Women of Abington* (1599), where it is put into the mouth of Nicholas, the serving-man, otherwise known as 'Proverbs,' because, as another of the characters says, he is a 'proverb-book bound up in folio.' Here it runs (4. 3)¹: 'Well, that happens in an hour that happens not in seven years.'

'*Leafen*.'

In Herman Melville's *Typee* (pp. 170, 271 of John Lane's edition), the word *leafen* occurs in a sense not recognized by *NED.*, namely, 'made of leaves.' The passages are: 'Others were plying their fingers rapidly in weaving *leafen* baskets in which to carry the fruit.' 'Fruits of various kinds were likewise suspended in *leafen* baskets.'

¹ I owe this reference to Miss Elizabeth W. Manwaring, graduate student in English at Yale University.

Dream of the Rood 54.

On *forðeode* I say in my edition: 'Kemble and Grein treat this as a transitive verb of which *scīman* is the object. Kemble translates "invaded"; Grein renders in the *Sprachschatz* by "opprimere, subigere," adducing OHG. *fardūh-ian*, and in the *Dichtungen* by "unterdrückt" ("es hatte der Schatten unterdrückt den Schein der Sonne"). Dietrich renders by "supprimere," and Stephens by "fell heavy."'

It seems to me now that *forðeode*, which has caused scholars so much difficulty, may be a scribe's blunder for *sweðrode* (-ede, *swiðrode*, -ede, -edon, -odon). Cf. the following:

Gen. 133-4:

Geseah deorc sceado
sweart swiðrian.

Exod. 113:

scīnon scyldhréoðan, sceado swiðredon.

Gu. 1262:

scān scīrwered; scadu sweþredon.

But especially An. 836-7^a:

scīre scīnan. Sceadu sweðerodon
wonn under wolcnum.

It will be seen that the association of *sceadu* and *sweðrian*, *scīr* and *sweðrian*, and even *scīnan*, *sceadu*, and *sweðrian*, is not unexampled in Old English. The nearest parallel to our passage is that from *Andreas*. If with this we compare

scīrne scīman; sceadu sweðrode
wann under wolcnum,

(*sweðrode* instead of *forðeode*), we shall see how natural the substitution appears. If now we consider the individual letters, we discover that of the eight involved, five—*r*, *ð*, and *-ode*—are common, and that the manuscript forms of *s* and *f* are almost identical (cf. ms. *cræstga* for *craftga*, Chr. 12). We might picture the evolution somewhat as follows: *sweðrode* > **swerðode* > **fwerðode* > **fwrðeode* > *forðeode*. This does not, of course, imply that each of these blunders was actually made. If the original form were *sweoð(e)rode* (cf. An. 465), the *eo* of the second syllable might be still more easily accounted for.

SPENSER, *F. Q.* 1. 1. 1. 6.

In the line,

His angry steede did chide his foming bitt,

none of the senses of *chide* in *NED.* is satisfactory. Chiding implies noise, and what noise would a horse employ to signify dissatisfaction with his bit? ¹ If Spenser had employed 'champs,' instead of 'chide,' it would have seemed more appropriate. He evidently is imitating Virgil, *Æn.* 4. 135 ²:

Stat sonipes, ac frena ferox spumantia mandit,

though no one appears to have noticed the fact. This is translated by Phaer (1558), 'on the fomy bit of gold with teeth he champes.' Barnaby Googe (1577) has (*Husb.* 3. 115):

There stamping standes the steed, and foomy bridell fierce
he champes.

Stanyhurst (1583) renders, 'on byt gingled he chaumpeth.' Another imitation seems to be in Quarles (1621), *Hadassa*, Int. 222 (*Works*, ed. Grosart, 2. 45):

There stands a Steede, and champes his frothy steele.

Sylvester, Du Bartas's *Fourth Part of the First Day of the Second weeke* (*Works*, ed. Grosart, 1. 126), has:

But th' angry Steed, rising and reining proudly,
Striking the stones, stamping and neighing loudly,
Cals for the Combat; plunges, leaps and praunces,
Befoams the path, with sparkling eyes he glaunces;
Champs on his burnisht bit. . . .

Where Ariosto, *Orl. Fur.* 27. 70, has

Et eran poi venuti ove il destriero
Facea, mordendo, il ricco fren spumoso,

Harington's rendering (1591) is (27. 56):

While he, that stately steed *Frontino* vew'd,
That proudly champing stood upon his bit,
And all his raines with snowlike fome bedew'd.

¹ Dryden (*Pal. and Arc.* 3. 457) has:

The courser pawed the ground with restless feet,
And snorting foamed, and champed the golden bit.

Would this, perhaps, warrant us in assuming that Spenser's *chide* means 'snort'?

² Other lines which might be compared (besides *Æn.* 7. 279) are: Æschylus, *Prom. Bound* 1009; Apollonius Rhodius, *Arg.* 4. 1604-6; Tibullus 1. 3. 42; Ovid, *Art.* 1. 20; *Am.* 1. 2. 15; 2. 9. 29, 30; Statius, *Theb.* 3. 268.

Milton's (*P. L.* 4. 858-9)

But, like a proud steed reined, went haughty on,
Champing his iron curb,

may be from Æschylus, *Prom.* 1009-10:

δάκνων δὲ στόμιον ὡς νεοζυγῆς
πῶλος βιάζει, καὶ πρὸς ἡνίας μάχει.

Dryden (1697) has:

—Paws the ground,
And champs the golden bit, and spreads the foam around,
and for a similar line (*Æn.* 7. 279):

With golden trappings, glorious to behold,
And champ betwixt their teeth the foaming gold,
where the original is:

Tecti auro, fulvum mandunt sub dentibus aurum.

On the other hand, Caxton has the verb *gnaw* (*Eneydos* (1490), E. E. T. S. Extra Series, No. 57): '. . . gnawynge his bytte garnyssed wyth botones³ of golde, all charged wyth the scume of the horse.' Chaucer's (*L. G. W.* 1208)

The fomy bridel with the bit of gold,
does not help us as respects the verb, but his (*K. T.* 1648-9)

The fomy stedes on the golden brydel
Gnawinge

shows what verb he prefers. The latter, though it translates Boccaccio, *Tes.* 7. 97,

Quivi destrier grandissimi vediensi
Con selle ricche di argento e di oro,
E gli spumanti lor freni rodiensi,

may be ultimately referred to Virgil.

As Caxton and Chaucer have *gnaw*, Gawin Douglas has *gnyp*, as a variant of *runge* (cf. Fr. *ronger*). Thus, for *Æn.* 4. 135, Ruddiman (1710) gives us, from the Ruthven ms.:

Gnyppand the fomy goldin bit gingling,
where Small reads (Elphynstoun ms.):

Rungeand the fomy goldin bitt jingling,
and the edition (from the Trinity ms.) of the Bannatyne Club (1. 196. 11):

Rungeand the fomy goldyn byt gynglyng.

For *Æn.* 7. 279 Small's edition has:

Thai runge the goldin mollettis burneist brycht,

³ Douglas' *mollettis*, below.

the variants being : Ruddiman, *rang* ; Ruddiman, *burnist* ; Bannatyne, *burnyst bright*.

Gower, though he knows the verbs *r(o)unge* and *gnaw*, as shown by *Conf. Am.* 2. 520 :

For evere on hem I rounge and gnawe,

prefers *chew* with reference to the bit (which he calls bridle). Thus, *Conf. Am.* 3. 1629 :

Betre is upon the bridel chiewe ;

and 6. 929-30 :

—upon the bridel
I chiewe.

Fairfax prefers the verb *eat*. Where Tasso writes (*Ger. Lib.* 10. 15),

Fumar li vedi ed anelar nel corso,
E tutto biancheggiar di spuma il morso,

Fairfax translates :

The coursers pant and smoke with lukewarm sweat,
And foaming cream, their iron mouthfuls eat.

Shakespeare, too, goes his own way (*Ven. and Adon.* 269):

The iron bit he crusheth 'tween his teeth.

In none of these, save possibly in Dryden, as quoted in the first foot-note, do we find any warrant for Spenser's *chide*.

Did the bit jingle, as well as the bridle? It would seem so, from Douglas' and Stanyhurst's translations. Skeat (on *Cant. Tales* A 170) explains

And, whan he rood, men mighte his brydel here
Gingling in a whistling wind—

as due to 'the habit of hanging small bells on the bridles and harness,' and this seems borne out by B 3984 and the other passages he quotes. Instances, indeed, occur as early as Greek times (Aristophanes, *Frogs* 963 (the amusing compound, *κωδωνοφαλαροπώλους*); Euripides, *Rhes.* 307. On the other hand, Gascoigne (1576) has rings in mind (*Complaint of Philomene: Steele Glas*, ed. Arber, p. 90; *Works*, ed. Hazlitt, 2. 223):

And in hir left a snaffle Bit or brake,
Bebost with gold, and many a gingling ring.

The *ψάλιον*, sometimes translated 'bit,' and by some considered to be a curb-chain, is interpreted by Daremberg and Saglio's *Dict. des Antiqq.*, as

a cavisson. In any case, it produced a sound when the horse was in motion (Aristophanes, *Peace* 155 : *χρυσοχαλίων πάταγον ψαλίων*; Ælian, *Hist. Anim.* 6. 10 : *ψαλίων κρότον καὶ χαλινού κτύπον*. The *Dict. des Antiqq.* says (p. 1336): 'Il est facile, en effet, de comprendre qu'il devait retentir en heurtant les anneaux de la longe et les divers accessoires suspendus autour de la tête.'

SPENSER, *F. Q.* 1. Int. 3. 5.

Did Jonson, when writing (in 'Queen and huntress, chaste and fair')

Lay thy bow of pearl apart,

have in mind Spenser's

Lay now thy deadly Heben bowe apart?

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THE PLAYS OF PAUL HERVIEU.

M. Hervieu is the author of nine plays, which bear the following titles and dates of production :

Les Paroles restent, 1892.

Les Tenailles, 1895.

La Loi de l'homme, 1897.

La Course du flambeau, 1901.

L'Énigme, 1901.

Point de Lendemain, 1901.

Théroigne de Méricourt, 1902.

Le Dédale, 1903.

Le Réveil, 1905.

Point de Lendemain, though first produced before the *Cercle de l'union artistique* in 1890, was not given real publicity till 1901, when it was presented at the Odéon.

If we had only the first of these plays before us we might ascribe to the author an originality all his own, independent of any source, and indebted to his time only for the setting and subject of his drama. At the outset of his dramatic career the critics were unanimous in characterizing his talent as original and even singular, not to say unique. His success was heightened by the novelty of his subject. In *Les Paroles restent* he has made a